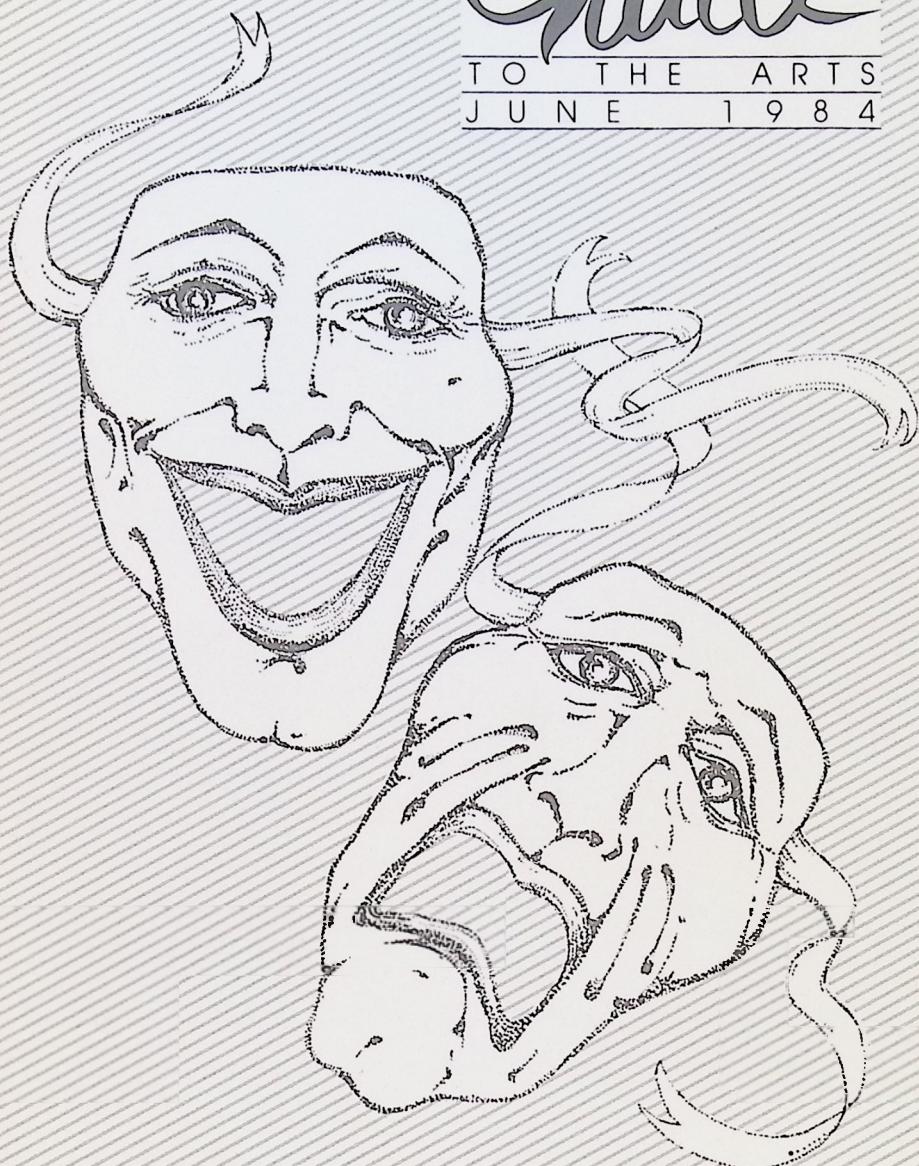


K S O R

Guide

TO THE ARTS

JUNE 1984



Cover: Chandra Hayes · 724 S. Central · Medford · 779-8973

Chandra is a graphic designer in Medford. She has contributed editorial art to the Guide in the past, and does work for The Sandpiper, Bella Union, Black Oak Travel, and The Lion's Tale.

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Guide

TO THE ARTS
JUNE 1984

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

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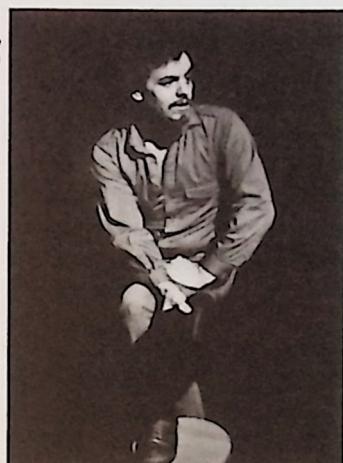
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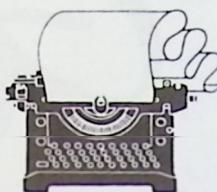
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FROM THE DIRECTOR'S DESK



Successes & Challenges

It has been a busy month at KSOR and I want to offer an update on several developments.

First, everyone at the station would like to thank all of our members for making Spring Marathon 84 another success story. We somewhat reluctantly found the need to raise the marathon goal by \$5,000 only a couple of weeks before the effort was to commence. We did so only when confronted with unmistakable indications that the station's need for funds prior to June 30 was going to exceed our earlier estimates. The change from a \$45,000 to a \$50,000 goal was not made lightly and did contribute to a slightly longer effort than we had anticipated. And so to all who phoned in pledges, good wishes, helped answer telephones and prepare mailings, brought in and sent refreshments, or simply "pulled for us" — everyone on the staff sends a big "thank you"!

During June we are catching up on the paperwork resulting in over 1600 memberships and renewals which the marathon created. And for those of you who answered our special mailing asking for renewals outside of the marathon, we know it must have been difficult at times to NOT participate in the on-air effort directly, but your response to our request was extremely important and equally appreciated.

We received enthusiastic response to KSOR's extensive broadcast of Compact Discs (CDs) during the Marathon and again want to thank the Magnavox Center, in Medford, for donating a CD player and the Pepsi-Cola Bottling Company of Medford for donating the matching line amplifier used with the CD player. Several businesses and listeners then provided extra funds to purchase CDs to match your response to their challenge for pledges and memberships during the marathon. Purchase orders for 80 discs funded on this basis have been placed, and we will order another 30 for a total of 110—a direct result of your response. Over a period of years we will actively seek to build KSOR's collection of CDs.

We have received a number of questions regarding progress of KSOR's new King Mountain transmitter. Virtually all of the equipment has been ordered and what we believe will prove to be only a late-breaking, temporary delay in

clearance to use the site now seems near resolution. The complexity of the design of the very special antenna we need to use has required consultation with equipment manufacturers throughout the world in order to satisfy extremely stringent technical specifications embodied by the FCC in our construction permit. We are now in the process of resolving one last element of those specifications. If the process can be completed in our anticipated time frame, the construction will take place late in the summer. If the clearance from the FCC cannot be secured in time we will be at the mercy of the weather regarding actual construction dates.

John Patton and his assistants have been working on our newest translator, which will serve the Camas Valley in Douglas County. With some luck it will be on the air by the time this *Guide* appears. In any event, we look forward to welcoming listeners in that area to the KSOR audience some time during June. This translator, plus translators at Chiloquin and Langlois, are the only installations remaining from the station's major translator project of the early 1980s. Both of these other installations should be completed later this summer. We also intend to complete the Grey Butte translator, serving portions of southern Siskiyou County, later this summer. Construction of these translators will relieve a great deal of construction pressure on our technical personnel.

In the April *Guide* I wrote about pending issues at the Public Radio Conference, particularly as they relate to the public radio satellite system. A vote to separate the satellite system from National Public Radio was **not** passed at that meeting. However, a move to develop new models under which the system would be operated was adopted. In a perhaps somewhat related move, NPR's Senior Vice President for Distribution, Billy Oxley, resigned only hours after that vote. Bill presided in a highly effective and professional manner over the construction and operation of the system. His legacy to public radio is a distribution network which is the envy of many commercial networks with technical specifications that are unrivaled. A trade paper attributed his resignation to concern that tinkering would only damage the highly effective system already in place. His departure is most unfortunate.

Programmatically, June brings the Ashland City Band back to KSOR's schedule. The Band's broadcasts have traditionally been a favorite of listeners and we are delighted to have the calendar again roll around to the point that they once again can be heard on Thursday evenings. We extend a special thanks to the Ashland Hills Inn for providing underwriting funds to help offset the costs of these broadcasts. If you can't be in the Park on Thursday evenings, we invite you to enjoy the summer music and evenings with us on KSOR!

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KSOR is a member of: NPR-National Public Radio, CPB-Corporation for Public Broadcasting, and CPRO-Consortium for Public Radio in Oregon. We welcome your comments at: KSOR-FM, 1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

KSOR GUIDE/JUNE 1984/3

Thanks!

Our heartfelt thanks to each of the 1636 listeners who called in pledges totaling \$50,131 during the Spring 1984 marathon, to each person who came into the station at all hours of the day and night to help answer telephones and shuffle all the paperwork of the marathon, to the individuals and restaurants who fed us, and to the many who offered support to our morale. Our success is because of you.

... and thanks again!

Many noise free hours of music are in store for us in the future because several individuals and businesses made special gifts to KSOR to make it possible for us to be able to present to you

the latest development in sound improvement-a compact disc digital audio system and funding for beginning a compact disc music library. Our thanks go to:

Magnavox Center of Medford

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Line amplifier for compact disc player installation

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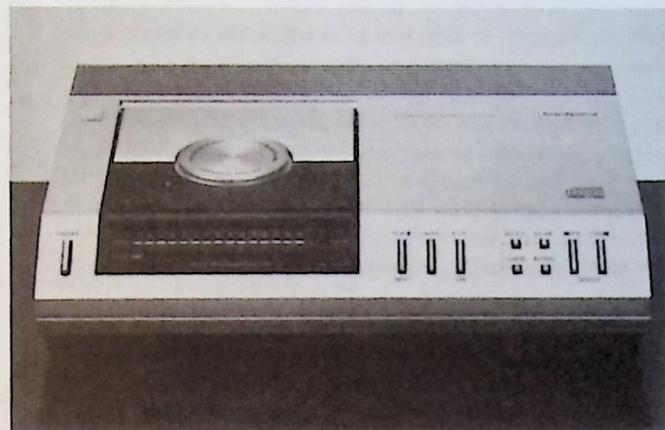
An Anonymous Donor, Grants Pass

Blackhurst, Hornecker, Hassen & Brian, Medford

An Anonymous Donor, Ashland

for funding to purchase compact discs

and to each listener who pledged a membership or extra donation to match the challenges of these donors.



In the 13 years Susan Stemberg has been hosting All Things Considered, she's interviewed countless individuals on an endless stream of topics. Now, for the first time, she's turned the microphone on her co-host for a delightfully revealing look at Noah Adams as reporter, interviewer, and on-air personality.

Susan and Noah: From Host to Host



Stemberg: You told me before we started doing this job together that it was the hardest work in broadcasting. Tell me how you perceive this job now. What do you see your role to be, as the co-host of *All Things Considered*?

Adams: Well, can I amend my statement after a couple of years?

Stemberg: Yes.

Adams: I think it's the hardest job in broadcasting, and I also think it's the best job in broadcasting. Potentially, both of those things. Now; what was the rest of it?

Stemberg: What is your job every day?

Adams: Oh, goodness. Goodness.

Stemberg: What are you here to do?

Adams: Well, that's what makes it the hardest job in broadcasting. I think that you and I believe it's a program that should be complete, that we should try to make it complete every day. In other words, we must tell people what's going on. And that would be tough enough, if we just did nothing but read news all 90 minutes. But the other thing we try to do is to find something beyond those stories. If it were just news, then it would be the hardest job in broadcasting. You'd just go home every day feeling pretty worn out. But the second part of it, explaining what the news means and finding something else to say about it, is what makes it potentially the best job in broadcasting.

Stamberg: So it's always to get beyond the basic bare facts that you're taught to tell in those journalism courses that neither one of us took . . .

Adams: Uh-huh.

Stamberg: And getting to the "and then," explaining what difference the story makes.

Adams: Also, I hear stories every day that I don't understand, and I want to come in and explain them, or have them explained to me. That's fun, because you get to learn something, and get paid for it, and can share that information with somebody else.

Stamberg: Do you see yourself, when you're sitting behind a microphone talking to someone, as learning something? I heard the reporter Richard Reeves once say he never does an interview without knowing the answers to all the questions that he's going to ask. Do you feel that?

Adams: Well, I've said that before, but it's probably not true. I will hear opinions that I don't expect and can't predict. But not information. I know what those answers are going to be.

Stamberg: Is that part of your preparation? Do you feel you ought to know the answer to every question that you're going to ask, so that you can either challenge, or question, or take it a step further?

Adams: Sure. And it's also part of the editing process that we do in the studio while the interview's happening. You can edit the interview in advance, if you know what the facts are. I've only been surprised one time in an interview.

Stamberg: Really? When was that?

Adams: (Laughter) It was when I first started. Remember listener commentaries? People would send us story ideas, and we would call and talk to them about it. And some fellow in Brooklyn sent in pictures of ashtrays and coffee tables and lamps that he had made from coffee grounds he had collected. In the interview, I took him through the process, and he told me that he and his wife were retired and they lived in a big apartment building and everybody in the apartment building saved coffee

grounds for him because they knew that he could use them. And then we talked about the fact that this could be an important industrial process, and he could patent it. And then he told me about an instant coffee factory that had just tons and tons of coffee grounds, and he wanted to get hold of those. And then I asked him the critical question: How do you put the coffee grounds together and make something out of them? And he refused to tell me. That's what surprised me.

Stamberg: That he wouldn't say?

Adams: Right. He said, "That's a million-dollar idea, sonny. I'm not about to share it with you or your audience." And I said, "Well, you don't understand. You wrote to us, and this is the way this feature works on our program. You have to tell." But he refused.

Stamberg: And that's the only time you have ever been surprised?

Adams: That's the only time I've really been truly surprised. Yes.

Stamberg: How amazing. You just surprised me by telling me how you interviewed that fellow. It's an interesting contrast in our approaches. My first question to him would have been, "How do you get the coffee grounds to stick together."

Adams: Well, you'd have been stuck, wouldn't you?

Stamberg: I guess! Okay. You've had a great impact on ATC and a major contribution has been the extraordinary documentaries that you do. The most recent example, that set of three pieces that you went to Yugoslavia to do, in advance of the Winter Olympics. But there have been so many others. That profile of Thomas Merton, and a piece on the New Hampshire primaries, and the "All Things Considered Goes to Alaska" pieces. I wonder, of all those, which came closest on the air to your preconception about it, what it was you wanted to do when you set out to do it?

Adams: That's an interesting way to put it. And it's true. When I think of a story idea, I almost immediately hear it. I can sit

and listen to it, and over a day or two it will come in my mind. And then I just go out and try to put that on tape and get it back. I think the closest I've come to doing that is a trip to the Highlander Center in Tennessee to interview people there, and especially Miles Horton, the founder. It's a community action training center. It started with civil rights and it moved into community organizing, environmental issues. I knew what was going to happen there. The people from the civil rights era were coming together with the Appalachian people, to talk about music as a community organizing tool. They had a workshop. I knew who would be there. And it was pretty easy to figure out in advance what that piece was going to sound like and who was going to be in it and what they would say. We had just a short time there, less than a day. And that one worked out as I'd imagined it, but they rarely do.

Stamberg: A last question. Years ago you used to have a fantasy that when you stopped doing radio, you'd open

a bookstore.

Adams: I still hope to. I'm thinking about it less aggressively, but I hope to do that. I just think that's a pretty nice way to make a living—to sit in a bookstore and talk to people about books you've read, which is what we do here. And to have a nice wood-burning stove and a cat, a bookstore cat. Many years ago I paid \$65—that was a lot of money at that time, for me it was a lot of money—for a very good cashmere sweater, which I thought of as my bookstore sweater. Justifying the \$65 by thinking it would last me, you know, past this career and into the other one.

Stamberg: Well, it probably will.

Adams: I still have it. It's got a couple of holes in it.

Stamberg: I know.

Adams: It was never my intention to stay here this long. I thought, when I came from Kentucky in 1975, that I would stay two years and then go to a smaller public radio station someplace. I never intended to stay. But then, who does?



Noah Adams talks with Susan Stamberg about All Things Considered and bookstore cats.



The

A Bard favorite and a West Coast premiere are among the four plays that will join the Oregon Shakespearean Festival repertory this month to delight and entertain theatre-goers from all over the world, a responsibility that seems to sit well with the Festival's personnel as they prepare for new openings. The plays already in performance become somewhat routine as new scenery goes up, costumes are fitted, actors try on the new characters and the plots come to life on the three stages.

Shaping up possibly to become the favorite of the season is Shakespeare's *The Taming of the Shrew*, a farce dedicated to the proposition that a bad tempered woman needs to be tamed for her own good and for the good of society. It is offset dramatically by Don Nigro's *Seascape with Sharks and Dancer*, which presents a more modern view of man-woman relationships. And then there's the rarely performed *The Winter's Tale* by Shakespeare, joined by his last play, *King Henry VIII*.

The *Taming of the Shrew*, directed by Pat Patton, takes the Elizabethan Stage first as it previews June 5th and 8th and opens on June 12th. The body of *Shrew* artfully mingles two plots, one based on a folk ballad of "A Merry Jest of a Shrewd and

Shakespeare Foundation

by Mary Karsnia Friesen

photos by Hank Kranzler

"Curst Wife" (Kate) and the other derived from a translation of Ariosto's Italian comedy "Gil Suppositi," which embraces the Renaissance neo-Platonism calling for the glorification of women (Bianca).

The wife-taming techniques of beating the shrew until she is senseless and wrapping her in a salted horsehide until she agrees to unquestioning obedience and is willing to demonstrate her submission publicly, were actually prescribed in contemporary humanistic treatises on obedience training for wives. There is, however, a sense of play pervading the relationship of Petruchio (the tamer) and Kate (the tamed) that keeps the method of taming from appearing too much like torture.

While Kate is thoroughly dominated by her husband, her sister Bianca manages to attain the status of an idol in the minds of her father and suitors. The intermingling of the two plots, as Shakespeare intended, illuminates each other and provides a sense of the absurdity of either situation.

In this summer's production, Joan Stuart-Morris will play the part of Kate, with Joe Vincent as

Petruchio. Susan Wands is Bianca, with Tobias Andersen as Baptista, her father, and Gregg Loughridge, William Keeler and Jack Wellington Cantwell as her three suitors.

James Edmondson returns to Ashland to direct the chronicle of *King Henry VIII*, which previews on June 6th and 9th and opens June 13th. Henry Woronicz makes his Festival debut as King Henry.

This play, the last of Shakespeare's lifetime, centers on King Henry's obsession



Pat Patton directs Tamming of the Shrew
KSOR GUIDE/JUNE 1984/9



Terri McMabon plays Anne Boleyn



Barry Kraft as King Leontes in *Winter's Tale*

with the need to father a son who will continue the Tudor dynasty. Intertwined with the downfall of the unfortunate Queen Katharine of Aragon, whose only surviving child is a girl, is the struggle for power between the nobility and the capable, ambitious members of the middle class. This element is introduced with Cardinal Wolsey's plot against the Duke of Buckingham, and reaches its climax in the nobles' plot against Wolsey.

Theresa Plikaitis has been cast as Queen Katharine, with Terri McMahon as Anne Boleyn, mother of Queen Elizabeth I. Appearing as the nobles are Richard Elmore as Buckingham, Leo Downey as Norfolk, Torrey Hanson as Surrey, Norfolk's son and Buckingham's son-in-law, Skip Greer as Suffolk, the King's brother-in-law.

Laurence Ballard plays Cardinal Wolsey, with Gregg Johnson as his agent, Stephen Gardiner, later Bishop of Winchester; and Scott Honeywell appears as Thomas Cromwell. Barry Kraft plays Thomas Cranmer, the churchman who helps King Henry find theological justification for breaking with the church in Rome.

Appearing as members of the gentry are Philip Sneed as the Lord Chamberlain; Eric Sumerall as Sir Thomas Lovell; Hugh Hastings as Sir Nicholas Vaux; and Steven Martin as Sir Anthony Denny.

Previewing June 7th and 10th, and opening June 14th, Shakespeare's *The Winter's Tale* is described by director Hugh C. Evans as "The culmination of the playwright's art, as he combined the

disparate elements of his earlier comedies and tragedies to give a more complete view of man and his universe."

The Winter's Tale contains what is probably Shakespeare's most famous stage direction, "Exit, pursued by a Bear," which is performed by Steven Martin. Barry Kraft has been cast as King Leontes of Sicilia, whose jealousy creates suffering for his queen, Hermione (Brenda Hubbard), his dearest friend, King Polixenes of Bohemia (Laurence Ballard), and the Courtiers Antigonus (Dick Arnold) and Camillo (Phillip Davidson). Joan Hotchkis plays the outspoken wise woman, Paulina, who acts as the conscience of Leontes.

Gregg Johnson has the part of Time and William McKereghan is an old shepherd with Mark Murphey as his son. His adopted daughter, Stephanie Shine, turns out to be the lost princess Perdita. To keep things lively, Shakespeare included the charming con man, Autolycus (Henry Woronicz). The romance of Perdita and the prince disguised as a shepherd (Brian Tyrrell) experiences the ups and downs usually associated with Shakespeare.

The jealousy of King Leontes is interesting as Elizabethans apparently believed that once one of the passions entered a human being, even the strongest will, judgment or reason was powerless to curb its rampage. As playgoers, they didn't care what particular action or problem motivated the passion; motivations were generalized and certain types were believed susceptible to certain emotions:



Paul Vincent O'Connor in *Seascapes*

women to lust, for example, and Italians to revenge. What Elizabethans wanted to see and hear was how the possessed one behaved under the influence. Modern audiences, it seems, would better understand sudden changes in character such as that which possesses King Leontes if they understood this belief and attitude of Elizabethan audiences.

Typical of Shakespeare, *Winter's Tale* concludes with reconciliations, losses restored, and an end to all sorrows.

Seascape with Sharks and Dancer, the fourth addition to Festival stages this month, provides a sharp contrast to the Elizabethan attitudes found in the other plays. Nigro's two-person play is ultra-modern in theme and characterizations, including language which occasionally is raunchy and poetic.

Set in a weatherbeaten cabin on Cape Cod, the plot revolves around the love-hate relationship between Ben (Paul Vincent O'Connor), a young librarian and aspiring novelist, and Tracy (Kamella Tate),

a thoroughly jaded waif whom he has rescued from drowning. Although only in her twenties, Tracy explains that she has "been just about everything and gone almost everywhere." She is fascinated by sharks and feels they are waiting for her. "The world's all sharks, right?"

Directed by Dennis Bigelow, *Seascape* previews June 28th and opens June 29th at the Black Swan.

The newcomers to the 1984 Summer schedule join a number of old favorites: *Troilus and Cressida*, *London Assurance*, *Hay Fever*, and *Cat on a Hot Tin Roof* appear in the Angus Bowmer Theatre, and *Translations* at the Black Swan.

The total repertory provides something for every preference from Elizabethan to modern, with a full spectrum of tragedy, comedy and romance in each.

Brochures and reservations available at the Oregon Shakespearean Festival Box Office at (503) 482-4331.

Note: Cyril Tourneur's *The Revenger's Tragedy* opens next month in the Angus Bowmer Theatre. It will be viewed in an article by Hilary Tate in the July edition of the *Guide*. Tate also can be heard Thursday evenings at 9:00 p.m. in KSOR's "Chautauqua."

Mary Karsnia Friesen is a freelance writer and a student at Southern Oregon State College.



Intimate theatre at The Black Swan

OFF-SHAKESPEARE

Helga Jane Motley



Dan Cocoran and Brenda Hall in "Intimate Frenzy" by New Playwright's Theatre

by Anne Siegel

Shakespearean epics will undoubtedly remain the Bard-and-butter of this thriving cultural outpost, the star attractions that lure more than 300,000 visitors annually. But Ashland's artistic fermentation has given life to a new breed of theater that's beginning to take root.

Known collectively and informally as "Off-Shakespeare," a half-dozen or so fringe theater companies survive like mushrooms in the shadow of the Oregon Shakespearean Festival. This year, there's more than ever before, as these grass-roots



Mary Ellen Thomas and Alec Teague in "Aside by Aside."

companies set the stage with craft and vision. Don't expect lavish spectacle or cushy surroundings—most production budgets couldn't put a bodice on the Festival's Beatrice—but do expect the kind of crazed innovation born of necessity.

A case in point is last summer's *Aside by Aside*. Literally a sleeper hit (showtime was midnight), *Aside* affectionately lampooned a whole roster of Shakespearean characters. It rocked with the bawdy gusto of a seventeenth-century "Saturday Night Live" skit and sizzled with the sophisticated wit of big-city cabaret. The non-stop, eighty-minute chuckle began with Othello crooning, "Des, You Is My Woman Now," and segued to Desdemona's "Killing Me Softly with His Knife."

If Shakespeare—lampooned or not—isn't to a playgoer's taste, he can sample two old-fashioned melodramas thriving on the outskirts of town, one in Talent and another in Jacksonville. New works by local playwrights are the exclusive domain of New Playwrights Theatre, and Ashland Resident Theatre is always good for thought-provoking social commentary. There's dinner theater in the expansive two-theater complex at Southern Oregon State College, with Neil Simon for dessert at nearby Medford Civic Theatre.

Performance levels exhibit an astonishing variety as well, with some casts attracting both seasoned Shakespearean festival hands and first-time thespians. The "Off-Shakespeare" scene is mainly populated by youngish actors who came to audition for the Festival, weren't hired, but stayed anyway. Like their New York counterparts, they wait tables and draw creative sustenance from each other.

"We all pitch in and pay ourselves when we can," explains William Cole, artistic director of Ashland Resident Theatre (ART). He's currently basking in the glow of *Sister Mary Ignattus Explains It All For You*, a sell-out spring hit in the intimate, fifty-seat Backstage IV Theatre downtown. A landmark production, it breaks the "professional" barrier that has financially hamstrung the fledgling theater movement. The show profits from the star drawing-power of veteran festival actress Margaret Rubin in the title role and from a \$500

Oregon Arts Commission grant. Success is especially sweet: after four years of artistic risks, administrative squabbling and long stretches of audience indifference, ART has arrived.

Ashland's artistic community remains tiny and tight-knit, so good news reverberates like a call to arms among all the companies. Several productions are already gearing up for summer. A lack of affordable performing space, however, remains the uppermost impediment to long-lasting success, as prospective audiences are kept guessing where they're supposed to go.

For help, visitors can pop into the chamber of commerce office upon arrival. Keep an eye peeled for posters in store windows as well, and scan the daily newspapers. Admission hovers around \$5 and several theaters offer beer and wine service during the show. The Oregon Shakespearean Festival isn't the only ticket in town anymore, and "Off-Shakespeare" is shaping up as an attractive affordable addition to the area's theatrical scene.

Anne Siegel is a freelance writer based in Ashland.

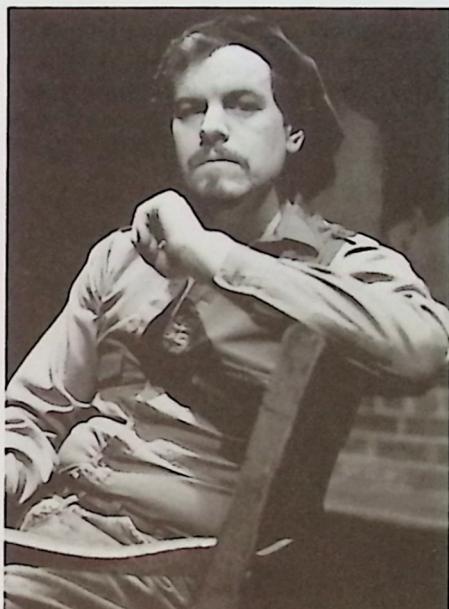


Photo by Anne Siegel

William Cole of Ashland Resident Theatre
KSOR GUIDE/JUNE 1984/13

a place for Mixed Company

by Betty Huck

Maybe it's something in the air in Ashland. Theatre companies sprout up like spring flowers . . . even when it isn't spring. The newest spring flower in town is Mixed Company, a theatre collective whose founders are Dori Appel, Nan Hannon and Carolyn Myers.

It all started in January this year when their dramatic reading, *Female Troubles* was such a smash at Carpenter Hall. People asked them to do it again, some even pleaded. And they had so many other ideas for productions that when the thought of forming their own company came up, they said, "Why not?"

One might wonder why they didn't take their ideas to another theatre company in town to see if they'd produce them. Several reasons. For one thing, other local groups already had full production schedules. And Myers, Hannon and Appel have very definite ideals they know will be carried out if they remain in charge.

Mixed Company wants control over what they do. The three women will direct the group collectively, but as the name implies, men certainly won't be excluded. However, as Myers says, "Even though we're not a women's company, it's important to us that women be in positions of power and authority."

And another thing they know for sure is that they'll be paying people something for their work.

photos by John Machin

"That will be one of the top priorities," says Appel. "Even if it's only a token thing at this point, we think it's a step in the right direction."

Says Myers, "Our company is really dedicated to seeing your own life as a significant event and in our writing, drawing from our personal experience and experience of our friends."

* * *

Carolyn Myers is one of those people who always knew what she wanted to do. At five, she began writing her own plays and acting. She majored in drama in college and worked in a theatre next door to Santa Barbara called the Isla Vista Community Theatre.

"Most of those people have gone on to work professionally now," she says.

One of the women started a woman's theatre in San Francisco called Lilith. Carolyn eventually joined them.

"I worked mostly as a writer and an actor and was artistic director for the last year and a half."

She's also directed four people in one person shows, the latest being Ashland's Joe Kogel who's taking his show on the road.

Nan Hannon majored in journalism in college. She produced and directed news and public affairs programs for public radio.

"When I moved to Ashland," she says, "I stopped doing all that and worked as a nurse in a doctor's office for seven years."

She's done abortion counseling and

Betty Huck is a freelance writer who lives in Ashland and contributes regularly to the Guide.

also worked in the counseling center at Southern Oregon State College.

Dori Appel says she's been a writer since early kidhood and became interested in journalism as well as acting in school plays.

"At some point," she says, "I took a different course and got involved in psychology."

She was doing therapy, research and teaching when in 1968 she discovered psychodrama.

"A lot of what I've learned doing that, I'd like to bring into what we do as a company. Some improvisational stuff. I think that's one of the projects we'll have in the future."

* * *

The house was packed for *Female Troubles*. The work was extremely personal and spoke the truth about how it feels to be a woman.

Shirley Patton, actress at the Oregon Shakespearean Festival, was in the audience that day and was touched by the openness of the whole thing.

"I have a sense that some people in the audience were a little startled," she says, "because they hadn't, perhaps, seen that frankness before in dealing with some of the topics having to do with women's bodies. But even so, their feelings weren't negative. It made the audience reflect on their own reactions.

Made them wonder, now why do I feel this way? Why was I uncomfortable? I thought it was a growing thing for lots of people."

Appel says she, Myers and Hannon are giving the audience something that is meaningful.

Hannon calls it the truth. "The audience can say, 'That's the way I

feel, but I was always afraid to say it.' "

"I've had a lot of acting experience," says Myers, "but in one of the scenes I was playing in *Female Troubles*, the issue for the woman was her weight which I've never talked about on stage even though it's been a major issue in my life, every day of my life. And another character I played was a lesbian which is part of my background, part of my past. I've written parts for lesbians, but I've never performed as one on stage before. The night before the performance, all of a sudden, I said, 'What am I doing?' but there wasn't time to think about it."

Hannon did a monologue about working in an abortion clinic.

"At first," she says, "it was really scary, but it was something I had wanted to say. I've written about abortion counseling in short stories, poems, essays, but finally just speaking it, as a monologue, was sharing with other people."

"What was extraordinary about the piece," says Appel, "is that it presented the complexity of the dilemma in a very intelligent way with no simple answers but with that reaching out and sharing. The contact is really the important thing."

Hannon says, "We've spent a lot of time figuring out how relationships work and what goes on inside people."

"Our major concern," explains Appel, "is providing good theatre, quality stuff and we want to include in that good entertainment, as well as real engagement



Nan Hannon with baby Ann, Dori Appel and Carolyn Myers



Katie Heflin and Diedre Goldberg



Katie Heflin and Altsba Allen in "Climbing the Bonsai."



Michael Leberer and Katie Heflin in Mixed Company's June production
16/KSOR GUIDE/JUNE 1984

with the serious feelings people have."

In *Female Troubles*, Appel performed a piece on visiting a gynecologist's office.

"The minute Dori got on stage," says Hannon, "in that white gown and sat down on that table with the stirrups, the audience felt, I've been there and I've felt that vulnerable."

Says Appel, "The audience is very important to us. To have respect for them."

"I think that what we were doing for our audience is giving people a voice," says Hannon. "It wasn't just self expression, but getting up on stage and saying, 'This is how I feel.'

Ashland Judge, Allen Drescher was one of the men in the audience at *Female Troubles* and called the performance outstanding. He described it as "A rare glimpse, for a man, into a woman's view of male dominance in certain situations. A woman's perception of that relationship. It was easy," he says, "for the audience to identify with the women readers in sharing this feeling toward the dominant male."

The second effort of Mixed Company was another dramatic reading of a different sort at the opening of Bloomsbury Books in May. Hannon read her poem, "Baker's Man." The poem just won third place in the Oregon State poetry Contest. And Appel delivered a monologue called "Double Feature" about a woman whose husband has just left her. As she

works on an insane project, writing up the relationship of books and television, the husband and the mistress keep coming back and removing furniture from the apartment while a mysterious dog peers in from the fire escape.

Another piece, a short play written by Hannon, "Comparative Religion," shows a Protestant, a Catholic, and a Jew in a panel discussion about whether or not the dog possesses the Buddha nature. And a young Catholic tries to understand a world that is predominantly non-Catholic.

Let's put it this way. You had to be there.

In the works is a new play by Appel called *Climbing the Bonsai* which runs June 1-4 and June 7-9 at the Backstage IV Theatre in Ashland. In the cast are Katie Heflin, Michael Leberer, Lou Estes, Alisha Allen and Diedre Goldberg.

"The theme of *Bonsai* is images of success," says Myers, "which is something we're all dealing with right now in our lives. All of the characters are in the process of change and I think that's really exciting."

Myers talks about process being as important as the product in the company's work.

"During rehearsal," she says, "there's always time given for people to speak their minds about what they're feeling. That's something in theatre that I know really came from the Women's Movement."

Mixed Company also keeps a collective journal during the rehearsal period.

"One person takes it after each rehearsal," says Myers, "writes in it and passes it on to someone else so every rehearsal, every meeting is recorded. The person who writes in it is free to say whatever they want. If they had a terrible day and feel really bad that may be all that goes down. When it's done and you look back in the journal, you really know what happened because you see it from all different viewpoints. It speaks to what people are feeling and to how people perceive the position of the work at various points."

Myers says it's important to do plays that have hope in them. "Even if you want to



Dori Appel

do something that's a very heavy subject," she says, "you must include hope because, I feel, politically that's the most important thing in the world right now."

Female Troubles will be repeated on July 14 and 15 at the Varsity IV. Mixed Company is planning to take both *Climbing the Bonsai* and *Female Troubles* out of town for other performances.

Climbing the Bonsai June 1-4 and June 7-9

Female Troubles July 14 and 15

8 pm
Backstage IV
Varsity Theatre

Tickets in advance
at Bloomsbury Books
in Ashland.

To schedule *Climbing the Bonsai* or *Female Troubles* in your community, call Dori Appel at (503) 488-2780.



by
**Kimberly
 Carnegie**

Talent, Oregon.
 The place, tucked
 away amongst the pear
 trees of the Rogue Valley,
 really had no reputation—until now.

What used to be just a quaint little village on the way to Ashland, acquired some added character last year when the Gilded Cage Players, Inc., a melodrama troupe, moved in.

Yes, when Florence Minshall looked at the old Mercantile on Talent Avenue, she didn't see the cobwebs, the rotting floor boards or the broken windows, she saw

a dream-come-true.

Having her very own theatre was a dream the South Dakota-born septuagenarian has been trying to materialize for many years.

This in-

*Drama at The
 Minshall Theatre*

terest in the dramatic began for Florence at a tender age.

When traveling Chautauqua tent-shows would pass through her Midwest hometown, her father would get passes for the whole family, Florence says. "The town would shut down to listen to the speakers and see the performances.

"In fact," Mrs. Minshall adds, "this was a sort-of summer camp entertainment as well as the only way people in the boonies got any taste of things intellectual."

Named after an Indian lake in southwest New York, Chautauqua was an event that rural Americans in the early 1900s relished. It held all the splendor of the circus, an old-time revival and a wedding combined, Florence remembers.

With lecturers like William Jennings Bryan spouting moralistic messages and overly-dramatic actors "emoting" on the sins of the vile "liquor," these often week-long follies enchanted young Florence, sparking a vaudevillian flame that was to burn bright some 50 years later.

This budding passion to be "on stage" ignited her desire to put on "plays," which she would insist on wherever she

Courtesy The Sawdust Theatre



Dancing at The Sawdust

was to travel.

From the rugged schoolrooms, where she taught English, to community halls, she would fill them with the familiar Christmas sounds of Tiny Tim. Every student and every town was touched by Florence's flair.

But, after years of hitting yard sales and flea markets with her late husband, Al, to collect costumes and props for her girl scouts, boy scouts, YMCA, etc., "productions," Florence found she wanted more.

And she got it; more than enough. In the early 1970s, the Minshalls assembled a rag-tag group of local folk and put on theatrical productions with a definite taste of the past.

Now, these plays didn't have nearby Ashland's bardic flavour, but they were definitely befitting of the historic setting of Jacksonville. The boos and hisses for Florence's Melodrama troupe, the Gilded Cage Players, would now mingle with the oohs and aahs for Angus Bowmer's Shakespeare Festival actors.

Because of Florence Minshall's persevering quest "dramatis," the Rogue Valley now touted another dramatic delight, then located on the outskirts of Jacksonville in Pioneer Village.

Why melodrama? Well, "it's certainly different," Florence says with a laugh. And for her it brings back memories of the hot summer evenings spent in Chautauqua tents.

A little girl who would sit entranced with the spinning mini-dramas played out on a buckboard-and-dirt stage that came alive with fearless heroes, bungling cowards and scoundrelous villains, founded her own acting troupe that has breathed life into the ancient theatrical artform in southern Oregon.

Older than the hills, would be another description for melodrama. The Greeks coined the roots "melos" (musical)

and "drama" (play) together to create a genre of theatre that is full of history, legends and lessons about everyday life.

And more importantly, "good wins over evil" every time, blessing us all with respite from a not-so-wonderful world.

That's the purpose, Florence emphasizes. "Melodrama is supposed to give meaning while entertaining," which anyone can understand. Melodramatic acting is an art form in itself. (Ask any of the characters from "Days of Our Lives.)



Courtesy The Sawdust Theatre



Behind the footlights at The Sawdust Theatre in Coquille

A great deal of gesturing, with accompanying facial expressions and tinny piano solos, leaves no doubt in melodrama audiences' minds.

What Prudence Pure conveys when she clutches her hand to her heart while gazing petulantly at Jimmy Justice, is never mistaken for coy admiration by playgoers; they know it's "true love."

Although the wedding bell's ring is cut

short by dastardly swipes with the evil Squire Cribbs, who gets hearty boos when he ties Prudence to the railroad tracks, the audience goes home well-satisfied. And this isn't a secret. It all turns out well in the end.

Trestled between the acts, much like Prudence is stuck on the tracks, are olios. Not margarine, but sometimes just about as tacky, these vignettes give the actors a chance to change and the audience the opportunity to sing along.

Olios find vest-clad barbershop singers leading olde tyme tunes; male troupe-members, complete with mustaches, dressed in tutus; and scintillating Can Can girls dancing up a storm.

Photo by Harold Berninghausen



Florence Minsball at the keyboard in Talent

**The Gilded Cage Players
Minshall Theatre
101 Talent Avenue
Talent**

The Gilded Cage Players present "Virtue Vanquishes Villainy," or "Thwarted at the Talent Tracks" in their second season at 101 Talent Avenue in the Minshall Theatre. About a two-hour show, including Sarsaparilla (a non-alcoholic root beverage) or wine and popcorn intermissions. Tickets, at \$5 for the 8 p.m. shows on Fridays and Saturdays through Labor Day, are available at the Broadway Mercantile in Medford, the Talent Exchange Store in Talent, and from: Gilded Cage Players, P. O. Box 353, Talent, OR 97540. Reservations are recommended and may be made by calling the Minshall Theatre at 535-5250 or 899-1125.

Kimberly Carnegie is a Communications major at Southern Oregon State College, and a regular contributor to the Guide.

**The Sawdusters
Sawdust Theatre
81 East First Street
Coquille**

The Sawdusters, the Oregon Coast's melodrama troupe, is in its 18th year of filling the Sawdust Theatre, on the corner of 2nd Street and Highway 42 in Coquille, with hearty laughs, boos, hisses and hurrahs. The 250-seat theatre, which locals boast as the "only" thing to do in Coquille on summery Saturday nights, will present "The Saga of the Great Earthquake," and many assorted olios. Starting at 8 p.m., the all-volunteer repertory will consume audiences with tastes of the invented past. Tickets, at \$5, should be reserved by calling 396-4563 or writing: Sawdusters, 81 East First Street, Coquille, OR 97423. Beer, soda and popcorn is served at the shows, which will run Saturday evenings and occasional Fridays, from May 26 through Labor Day.

One of the Minshall Theatre's favorite numbers was "Elephants in Chiffon."

"They roared at that one in Talent," recalls Florence. With all the guys decked out in evening gowns, prancing about the stage to strains of "Swan Lake," she adds, "Who could help but chuckle?"

And chuckle they will come June 8 when the Minshall Theatre opens its second season with "Virtue Vanquishes Villainy" or "Thwarted at the Talent Tracks."

Written by Marsha Franklin, Florence's daughter and co-owner/producer of the Gilded Cage Players, the play has local interest. Set at Fort Wagner, today's Talent, the play is in the tradition of one of the old

"railroad" dramas—with a demure heroine tied to the tracks by a wicked villain. (Not to fear, the terrible Cornelius Crooker, played by Duane Franklin, is assuredly "foiled again.")

The drama choice also commemorates the 100th anniversary of the railroad making its way through the Rogue Valley, says Marsha Franklin.



The Troupe in action at the Merlin Mining Company

Courtesy Grants Pass Courier

RAMA: it's at " "

**Pioneer Village
Melodrama & Vaudeville
725 North 5th Street
Jacksonville**

This year's play at Pioneer Village casts no doubt that "You Can't Eat Gold." Also titled, "A Touch of Miner's Revenge," this 1906 gold-rush melodrama has a cast of many local performers. Surrounded by a collection of relocated historic buildings and artifacts, this outdoor, but covered, village theatre offers a real vaudeville environment. The Pioneer House, the village's restaurant, also offers gourmet meals to sample before the performances. Reservations for dinner and the play are recommended.

"...Miner's Revenge" plays from June 15 through Labor Day on Friday and Saturday nights, starting at 8:15. Tickets, at \$5.50 for adults and \$3.50 for children, can be reserved by calling 899-1683 or writing Pioneer Village, 725 North 5th Street, Jacksonville, OR 97530.

**Col. Edwards' Traveling Troupe
Merlin Mining Company
330 Merlin Avenue
Merlin**

Just outside Grants Pass, a rugged old structure houses a restaurant and theatre combined in true old time form—the Merlin Mining Company. Col. Edwards' Traveling Troupe of melodramatic players, (who do not travel past Grants Pass) present "He Ain't Done Right By Now" through Labor Day. Offered on Friday, Saturday, and Sunday evenings, the "troupe" will take you down the Rogue River on a steamship-paddle boat. Set in an authentic western bar, the Merlin Mining Company will give you dinner with the show for \$15, or \$8 for a Sunday buffet. Tickets, at \$5, are also available for just the show, and should be reserved by calling 479-2849 or writing: Merlin Mining Company, 330 Merlin Avenue, Merlin, OR 97526.

A Living Tradition: The Preservation Hall Jazz Band



The line stretches down the block. You peer in through the tall slender murky window. The tiny room is packed. The sound is yesterday—and today—and it sends you to the back of the line. You stand on the sidewalk an hour, maybe two, waiting for your turn.

You're astonished when you simply drop a dollar in the hat! The floors are rough. The seats leave a lot to be desired. But you don't care.

You can feel the hot nights, the wet handkerchiefs, the love of music that brought them in to play after a long day on the docks. You're sitting in the middle of history: Preservation Hall in New Orleans.

And the sound comes from the Preservation Hall Jazz Band.

On a very lucky night, some of the musicians will be more than a little gray around the edges. Willie J. Humphrey, Jr. celebrates his 84th birthday this year and plays the clarinet with an expertise that goes with being one of the jazzmen who created this tradition.

His brother, Percy, leads the group, blowing the trumpet with strength that belies his 79 years—his white socks still showing as he bounces through the "Saints."

Narvin Henry Kimball, who started playing jazz at age 17 on an excursion steamboat, grips the banjo at just 74. And the percussion section finds Joseph "Cie" Frazier, also 74, at the drums and James Edward "Sing" Miller, only 70, at the piano. All of them have been at this

business of jazz for more than 50 years.

They are now joined by youngsters Frank Demond, 49, at the trombone; and Allen Jaffee, 46, band manager and now proprietor of Preservation Hall.

The tempo of their music is a shade slower than some other jazz forms, but it doesn't come from the age of the musicians. It comes from the age of its creation, born from turn-of-the-century street parades and saloons, from the river boats and from the hearts of people who laughed and danced and cried. They worked by day and played their horns by night creating that sweet-sad-gentle-exuberant music, the distinctive sound of New Orleans jazz.

Unwritten. Uncomplicated. The free spirit of each musician its only complexity.

Not Dixieland. Not "straw-hat" music. But New Orleans jazz.

Sometimes, though, the sound in Preservation Hall is made by musicians sitting in for the group which takes this original American form of music on the road. They go from Avery Fisher Hall at Lincoln Center, to Wolf Trap, to the Super Bowl, to the Maui Surf, with a recent stop before a crowd of 33,000 at Stern Grove in San Francisco.

And the grass of the Peter Britt Gardens will get a little shuffled-on later this month as the crowd moves to "When the Saints Go Marching In" with this first-generation Preservation Hall Jazz Band.

Britt Jazz Festival Schedule

Wednesday, June 27

Stephane Grappelli Quartet

Bud Shank

with the

Barney McClure Quartet

Thursday, June 28

Preservation Hall Jazz Band

Friday, June 29

Paul Winter Trio

Richard Belach

Saturday, June 30

Dixieland Rhythm Kings

Fabulous Sateens

Others to be announced

**Ticket Information - Britt Box Office
(503) 773-6077**

**Thanks to Preservation Hall Jazz Band
enthusiast, Ron Weatherford.**

REVIEW

A House in the Country by Jose Donoso, Pub: A.Knopf Reviewed by Barbara Ryberg

Reading *A House In The Country* is rather like dancing a minuet. Instead of a dancing master, however, it is Jose Donoso who tempts, cajoles and guides the reader through the labyrinthine halls of the lush country estate, bordered by a fence of gold-tipped lances.

Set in Latin America in the middle of white pampas fields, the Ventura family's summer house is a refuge from the city heat, while having the advantage of being close to the source of their wealth, the gold mines. The family is a huge extended one, lazy from wealth and indolent from boredom, a scary bunch.

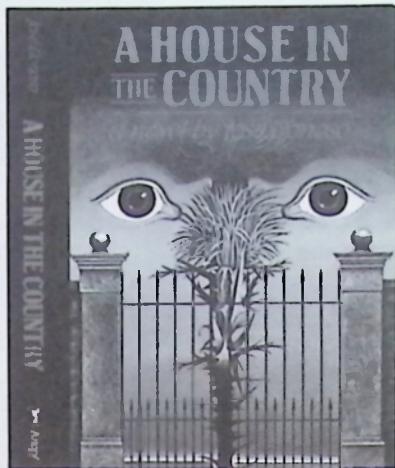
They find diversion in drama, and as is common with the rich, the family stages an elaborate one, appropriate for people who believe, ". . . that appearance is the only thing that never lies." But eventually even that palls, forcing the grown-ups to seek other entertainment. They decide on a fancy-dress picnic, an all day affair, sans enfants.

Alarmed by their decision, but powerless to change it, the children decide their worthless parents intend to abandon them, once and for all. The ghosts in their imaginations run wild, convincing them that outside the fence roaming tribes of cannibals exist, who will capture them for their next supper.

The Venturas employ battalions of servants, at whose head they have appointed a "Majordomo." While it is his task to sort through the rumors, intrigues and passions that go with a feudal social arrangement, it is the grown-ups' *presence* that is the true source of order.

Their presence also lends order to the denouement of the drama, daily enacted by the children, for it is the grown-ups who operate the "dark curtain of discretion," when the drama threatens their reality.

It is their absence, then, that drives the children to extremes of behavior against each other, the servants, and the natives outside. Soon the lances surrounding the



house are uprooted for use as weapons against the invading cannibals. The war for power is on; the victor will control the gold. In the confusion of battle, all sense of time disappears, and with it all sense of reality, causing the hero of this fable to cry, ". . . I only embody the despair of having no ideas to embody. . . ."

Time undergoes further alteration when the Majordomo authorizes the painting out of certain scenes which adorn the walls of the house, like the KGB air-brushing personalities from photos. The massive *trompe l'oeil* that results, so distorts life inside, that the battle outside becomes a mere *tableau vivant*. The now bloody drama rages on, reminding the Majordomo that ". . . laws create reality—and since whoever wields power creates the laws—it is simply a matter of preserving authority. . . ."

In the style of a fable, the action of the novel is more important than its perpetrators, forcing the narrator to lead, and at times, intervene. What develops is a story rich in detail and color, with descriptive passages such as, ". . . the sun sank into its leisurely bloodbath, leaving the white sphere of sky above the white sphere of plain. . . ."

Whether read as fable, novel, or as a blistering attack on modern Latin American politics, *A House In The Country* frightens with an intensity usually reserved for truth.

PROGRAMS & SPECIALS AT A GLANCE

Jazz Revisited celebrates the music of the late Count Basie, featuring the Count and some of his top musicians on recordings of "Shoe Shine Swing," "Royal Garden Blues," and many others. The program airs Saturday, June 2, at 10:00 am, and repeats Sunday, June 3, at 9:30 pm.

A Note to You examines the roles of various instruments in a major symphony orchestra, with host Roland Nadeau and guest Doriot Anthony Dwyer, principal flute with the Boston Symphony. The program airs Wednesday, June 20, at 3:00 pm.

The Dallas Opera offers a new season of opera productions, including "Romeo and Juliette" by Charles Gounod, and "Madame Butterfly" by Puccini. The series airs Saturdays at 11:00 a.m., beginning June 23.

The Washington production of *Mozart's Cosi Fan Tutte* is sung in Italian and English. The opera airs Saturday, June 23, beginning at 11:00 pm.

The Empire Strikes Back adventures of Luke Skywalker continue, away, in a 10-part series. The **Star Wars** film series begins with the original film, *Star Wars*, starring Harrison Ford as Luke Skywalker, Anthony Daniels as C-3PO, and Billy Dee Williams as Lando Calrissian. The series begins Tuesday, June 12, at 9:30 pm.

Lord Peter Wimsey discovers something new in the sleuth's latest adventure, *Lord Peter Wimsey and the Case of the Unravelled Tapestry*. The series begins Wednesday at 9:30 pm.

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
10:00 Music from Washington	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
12:00 Music in America	9:45 European Profiles	9:45 900 Seconds	9:45 Abc
1:00 Chicago Symphony	10:00 First Concert	10:00 First Concert	10:00 First
3:00 First Take	12:00 KSOR News	12:00 KSOR News	12:00 KSOR
4:00 Siskiyou Music Hall	2:00 San Francisco Symphony	2:00 Horizons	2:00 Tom
6:30 All Things Considered	4:00 About Books and Writers	4:30 Star Wars	3:00 A
7:30 Just Plain Folk	4:30 One On One	Empire Strikes Back (starts 6/12)	4:00 Duke
9:30 Jazz Revisited	5:00 All Things Considered	5:00 All Things Considered	5:00 All
10:00 Weekend Jazz	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou
	9:00 Radio Rep	7:00 St. Louis Symphony	9:00 Vinyl
	10:00 The Blues	9:00 Star Wars	9:30 Lord
		Empire Strikes Back	Wimsey
		9:30 Bradbury 13	10:00 Post
		10:00 Music From Hearts of Space	Meridian
		11:00 Post Meridian	

Opera presents a new
it's "Così Fan Tutte," with 3-acts
conducted by Daniel Barenboim.
day, June 16,
um.

kes Back continues the
Sikywalker in a galaxy far, far
audio drama series adapted from
a sequel. The series features three
ll stars: Mark Hamill as Luke
Daniels as See-Threepio, and
us Lando Calrissian. It begins
uring at 4:30 and 9:00 pm.

key travels to Scotland, where he
ss fishy in an artists' colony. The
ture, "Five Red Herrings," airs
1 p.m., beginning June 20.



Wednesday	Thursday	Friday	Saturday
mer	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
in			9:45 Parents, Taxpayers and Schools
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	10:00 Jazz Revisited
Women	9:45 Veneration Gap	9:45 BBC Report	10:30 Micrologus
Concert	10:00 First Concert	10:00 First Concert	11:00 Lyric Opera of Chicago
News	12:00 KSOR News	12:00 KSOR News	Washington Opera (6/16)
at	2:00 Music From Europe	2:00 International Festival	Dallas Opera (starts 6/23)
egie Hall			3:00 Studs Terkel
ee to You	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	4:00 Siskiyou Music Hall
Ellington	5:00 All Things Considered	5:00 All Things Considered	6:30 All Things Considered
nings	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	7:30 Pickings
dered			8:00 A Mixed Bag
You	9:00 Chautauqua	8:00 New York Philharmonic	10:00 Jazz Alive!
ie Hall	9:30 New Letters On The Air	10:00 Jazz Album Preview	12:00 Weekend Jazz
ge Radio	10:00 Possible Musics	10:45 Weekend Jazz	
Peter			
ey			
Meridian	11:30 Post Meridian		

SUNDAY

* by date denotes composers birthdate

7:00 am **Anto Moridian**

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from **Morning Edition**.

10:00 am **Music from Washington**

Jun 3 The Tokyo String Quartet performs works by Mozart and Shostakovich, and pianist Jeffrey Kahane joins the ensemble for Dvorak's Piano Quintet in A major, Op. 81.

Jun 10 The Cleveland Quartet performs works by Schubert, Brahms and Beethoven.

Jun 17 Paul Traver directs the University of Maryland chorus and Handel Festival players in Handel's Oratorio, "Esther."

Jun 24 The Smithsonian Chamber Players, the University of Maryland Chorus, and soloists perform an all-Handel program.



The Tokyo String Quartet at 10 am on June 3

12:00 n **Music In America**

A look each week at a different aspect of classical music performance in this country. *National underwriting by Lincoln Automobiles.*

Jun 3 Muriel Sherrin, director of the Toronto International Festival, visits, with a preview of the festival which celebrates the city's 150th birthday.

Jun 10 The Detroit Symphony offers a sampling of its summer outdoor concerts.

Jun 17 A preview of the annual Grant Park series of concerts from downtown Chicago.

Jun 24 Composer Eric Salzman, co-founder of the new American Music Theatre Festival in Philadelphia, discusses the festival, with music from its summer repertoire.

"Chata alone worth the drive south"

Barbara Curtin - Dining Out
Gazette Times, Corvallis
March 16, 1984

"...you immediately feel a homey warmth & hospitality ...convey(ing) the intimacy and glow of a private home."

Roger J. Porter - Dining Out
Oregon Magazine, March 1984

"...but my favorite is...Chata ...attention to detail makes Chata a rewarding as well as an unusual dining experience."

Jonathan Nicholas
The Oregonian, April 1983

**Come & See
For Yourself!**

1212 S. Pacific Hwy.
Talent, Oregon
535-2575



1:00 pm **Chicago Symphony Orchestra**

Sir Georg Solti directs the 1983-84 season of concerts.

Jun 3 Guest Erich Leinsdorf conducts Wagner's "Siegfried Idyll," and Bruckner's Symphony No. 3 in D minor ("Wagner Symphony"—1873 edition with the 1876 "Adagio" second movement).

Jun 10 Henry Mazer, CSO Associate Conductor, leads Mozart's Symphony No. 30 in D, K. 202; Sibelius' "Lemminkainen and the Maidens of the Island of Saari" from "Four Legends from the Kalevala," Op. 22; and Rachmaninov's Piano Concerto No. 3 in D minor, Op. 30. Pianist Ian Hobson is featured as soloist.

Jun 17 Claudio Abbado guest conducts Beethoven's Piano Concerto No. 3 in C minor, Op. 37, with pianist Rudolf Serkin; Ferneyhough's "Funeralles"; and Mussorgsky's "Pictures at an Exhibition" (Ravel orchestration).

Jun 24 Violinist Eunice Lee is featured on Paganini's Violin Concerto No. 1 in D, Op. 6. Other works, conducted by Sir Georg Solti, include Berlioz's "The Roman Carnival" Overture, Op. 9, and Tchaikovsky's Symphony No. 4 in F minor, Op. 36.

3:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

4:00 pm Siskiyou Music Hall

Jun 3 MAHLER: Symphony No. 2
"Resurrection"

Jun 10 MENDELSSOHN: Violin
Concerto in E minor

Jun 17 STRAVINSKY: The Firebird
(complete ballet)

Jun 24 HANSEN: Symphony No. 2
"Romantic"

6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

7:30 pm Just Plain Folk

A tour of currently popular folk music featuring contemporary and traditional folk songs of America and the rest of the world. Your host is folk musician John Steffen.

9:30 pm Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Jun 3 Basie Combos Small group recordings by the Count Basie Band, featuring the late Count and some of his top players on such songs as "Shoe Shine Swing," "Royal Garden Blues" and "I Never Knew."

Jun 10 One More Time Woody Herman plays three versions of "Wild Root" and Satchmo three of "Everybody Loves My Baby."

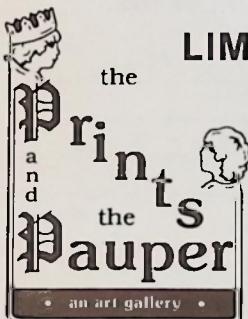
Jun 17 Bunny Berigan's Big Band A sampling of recordings from the big band led by one of the greatest trumpeters in jazz.

Jun 24 Piano Showpieces Specialties by James P. Johnson, Fats Waller, Willie 'The Lion' Smith, and other top pianists.

10:00 pm Weekend Jazz

Your host is Lewis Crowell.

2:00 am Sign-Off



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MONDAY

* by date denotes composers birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Anto Mordlan

Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

Weekday host is Jan Weller.

9:45 am European Profiles

10:00 am-2:00 pm First Concert

Your host is Traci Maltby.

Jun 4 HAYDN: Symphony No. 94 in G "Surprise"

Jun 11 R. STRAUSS: Also Sprach Zarathustra

Jun 18 HANDEL: Suite No. 8 in G

Jun 25 GUILIANI: Guitar Concerto No. 1 in A

12:00 n KSOR News

2:00 pm San Francisco Symphony Orchestra

Jun 4 Kurt Masur conducts Beethoven's Symphony No. 4 and Symphony No. 5.

Jun 11 Edo de Waart conducts Mozart's Violin Concerto in A, K. 219, with soloist Shlomo Mintz, and Bruckner's Symphony No. 4, "Romantic."

Jun 18 Guest conductor George Cleve leads Creston's *A Rumor*; Elgar's "Falstaff"; Spohr's String Quartet Concerto, with the Aurora String Quartet; and Strauss' "Emperor" Waltzes.

Jun 25 The SFO Chorus, directed by Margaret Hillis, and the San Francisco Boys Chorus, directed by William Ballard, joins the orchestra in performance of Benjamin Britten's "War Requiem," conducted jointly by Edo de Waart and Jahja Ling.

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4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

4:30 pm Ono On One

NPR science correspondent Ira Flatow hosts this interview program covering both the intriguing and amusing in the science world.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

- Jun 4** BRUCKNER: Symphony No. 4
"Romantic"
- Jun 11** R. STRAUSS: Ein Heldenleben
- Jun 18** BACH: Harpsichord Concerto
in D minor
- Jun 24** PROKOFIEV: Symphony No. 1
"Classical"

9:00 pm Radio Rep

Tales from renowned authors adapted for radio drama by National Radio Theatre for this 13-week series featuring outstanding actors.

Jun 4 Lou Gehrig Did Not Die of Cancer
Jason Miller, author of "That Championship

Season," creates an intimate drama of three suburbanites: a woman active in community theatre; her husband, working in the family business and coaching Little League in his spare time; and the mother of one of the Little Leaguers, a former teacher, separated from her husband.

Jun 11 Not So Dumb Beasts In the first of two stories, "Tobermory" by H.H. Munro (writing under the pseudonym Saki), a cat who has been taught to talk knows everybody's secrets and isn't afraid to tell them.

And in "The Stolen Elephant," Mark Twain pokes satirical fun at American detectives.

Jun 18 Nathan and Tabitha Playwright Barry Bermange explores an agonizing experience of old age in this experimental drama.

Jun 25 Portions Mechanically Reproduced A middle-aged couple build a haven for themselves that they never have to leave, keeping a library of tape recordings instead of a photo album and taping everything that goes on in their house. On their anniversary, they intend to spend a nostalgic evening listening to old tapes. But something quite different happens.

10:30 pm The Blues

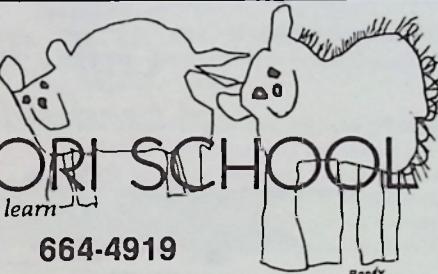
Your host is Lars Svendsgaard.

2:00 am Sign-Off

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TUESDAY

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6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR.
Hosted by Lars Svendgaard.

*Funds for broadcast provided by the Clark
Cottage Restaurant, Ashland.*

10:00 am First Concert

Jun 5 BRAHMS: Piano Sonata No. 3
in F Minor

Jun 12 PROKOFIEV: Violin Concerto
No. 1 in D

Jun 19 RICHTER: Flute Concerto in D

Jun 26 TELEMANI: Suite in F minor

12:00 n KSOR News

2:00 pm Cleveland Symphony Orchestra

Jun 5 Riccardo Chailly conducts
Mossolov's The Iron Foundry; Rachmaninoff's
Piano Concerto No. 3, Op. 30, with soloist
Bruno Leonardo Gelber; Stravinsky's Suites 1
and 2; and Tchaikovsky's "Francesca da
Rimini."

Jun 12 Christoph von Dohnanyi directs the
orchestra and the men of the Cleveland Orches-
tra Chorus in performance of Mendelssohn's
Symphony No. 3 (Scottish), and Stravinsky's
"Oedipus Rex."

Jun 19 Erich Leinsdorf conducts Bach's
Concerto for Violin and Oboe, with violinist
Daniel Majeske and oboist John Mack;
Mozart's Piano Concerto No. 17, K. 453, with
pianist Emanuel Ax; and Strauss' "Don
Quixote." Also featured as soloists are cellist
Stephen Geber and violist Robert Vernon.

Jun 26 Erich Leinsdorf leads Bach's
Cantata No. 202 ("Wedding"), and Mahler's
Symphony No. 4 in G (1900). Soprano Irene
Gubrud is featured as soloist.

4:00 pm Horizons

Horizons is a weekly documentary series
which explores major issues and concerns of
minorities, women, children, the elderly,
and other groups.

**Jun 5 Naakoshie: My Soul Is the
Diaspora** A profile of female drummer Terry
Naakoshie Quaye, who has traveled around
the world teaching and performing on traditional
African instruments.

**Jun 12 Children At Risk: The Toughest
Job In the World...Parenting** Parents
discuss some stressful factors that led them to
harm their children.

**Jun 19 Hawkins Point! The End of the
Line** Families from Hawkins Point, Maryland,
discuss their opposition to a hazardous waste
landfill in their community and the problems
of relocation.

Jun 26 Claude Pepper A profile of
U.S. Representative Claude Pepper (D-Florida),
the nation's oldest congressman.

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4:30 pm Star Wars

Funds for local broadcast provided by Hurry Back, The Good Food Restaurant.

Jun 5 Force and Counterforce As the Rebels rush to scramble their tiny fleet for an assault on the Death Star, Darth Vader returns for what may be the final, ultimate battle of power. **This program concludes the series.**

4:30 pm The Empire Strikes Back

The saga continues in a galaxy far, far away as Luke Skywalker meets Yoda, the Jedi Master, and learns the secret behind the Force, in this 10-part radio adaptation of the **Star Wars** film sequel. Based on characters and situations created by George Lucas.

Funds for local broadcast provided by Hurry Back, The Good Food Restaurant.

Jun 12 Freedom's Winter Freedom fighters establish a base on the arctic planet Hoth; and Luke Skywalker, attacked by a savage ice creature, sees the image of his former Jedi instructor, Obi-Wan Kenobi, who gives Luke a cryptic message.

Jun 19 The Coming Storm The Rebels discover the Empire is not the only enemy when Luke Skywalker and Han Solo are stranded in a howling blizzard on the forbidding planet Hoth.

Jun 26 A Question of Survival Darth Vader, in his obsessive search for Luke, discovers the Rebellion's military base on Hoth.

5:00 pm All Things Considered**6:30 pm Siskiyou Music Hall**

Jun 5 HOLST: Suite No. 1 in E-flat

Jun 12 VIVALDI: Oboe Concerto in C

Jun 19 BIZET: L'Arlesienne Suite No. 1

Jun 26 RESPIGHI: The Fountains of Rome

7:00 pm St. Louis Symphony Orchestra

Jun 5 Guest conductor Kurt Sanderling directs Beethoven's Symphony No. 3 and Symphony No. 8.

Jun 12 Guest conductor Charles Dutoit leads works by Mozart, Stravinsky and Ravel, as well as Saint-Saens' Piano Concerto No. 2, with soloist Ian Hobson.

Jun 19 Leonard Slatkin directs the world premiere of Donald Erb's "Prismatic Variations."

Jun 26 Leonard Slatkin conducts Ives' "Decoration Day"; Sibelius' Symphony No. 2; and Hindemith's Violin Concerto, with soloist Mark Peskanov.

9:00 pm Star Wars

The 13-part radio adaptation of the spectacular George Lucas space-fantasy movie repeats for KSOR's evening listeners. See 4:30 p.m. for program details. **The series concludes Juno 5.**

Funding for evening broadcasts is provided by Pepsi-Cola Bottling Company, Medford.

9:00 pm The Empire Strikes Back

The 10-part radio adaptation of the **Star Wars** sequel repeats for KSOR's evening listeners. See 4:30 p.m. for program details. *Funding for evening broadcasts is provided by Pepsi-Cola Bottling Company, Medford.*

BRADBURY Thirteen

9:30 pm Bradbury 13

Science-fiction master Ray Bradbury hosts a series of 13 special radio dramas based on some of his most famous and spellbinding tales.

Jun 5 The Wind A strange force threatens a man during a night of terror.

Jun 12 The Fox and the Forest A small town in Mexico becomes a hunting ground for fugitives from the future.

Jun 19 Here There Be Tygers Travelers to a far-flung galaxy are seduced by a forlorn planet.

Jun 26 The Happiness Machine A self-appointed inventor builds the world's first happiness machine.

10:00 Music from the Hearts of Space

The best of contemporary spacemusic with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

11:00 pm Post Meridian

Your late night companion, P.M. features an adventurous combination of jazz and classical music with information on the arts.

2:00 am Sign-Off

WEDNESDAY

* by date denotes composers birtbdate

6:00 am Morning Edition

Funds for local broadcast provided by Jackson County Federal Savings and Loan.

7:00 am Anto Meridian

9:45 am About Women

10:00 am First Concert

Jun 6 KHACHATURIAN: Violin Concerto

Jun 13 BEETHOVEN: Piano Trio No. 3 in C minor

Jun 20 OFFENBACH: Gaite Parisienne

Jun 27 JANACEK: Mladi

12:00 n KSOR News

Funds for local broadcast provided by Society of American Foresters, Siskiyou Chapter

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2:00 pm Tonight at Carnegie Hall

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Jun 6 Orpheus, with pianist Richard Goode, performs Boyce's Symphony in F, Op. 2, No. 4, and Mozart's Piano Concerto No. 18 in B-flat, K. 456.

Jun 13 Baritone Herman Prey and pianist Helmut Deutsch perform a program of Brahms' music, including seven songs by various poets and Four Serious Songs, Op. 121.

Jun 20 The New York String Orchestra, conducted by Alexander Schneider, performs an all-Beethoven program, including "Lento assai" from String Quartet in F, Op. 135, and Fugue from String Quartet in G, Op. 54, No. 3.

Jun 27 The Cleveland Quartet performs Schubert's String Quartet in E-flat, D. 67, and Adler's String Quartet No. 7.

3:00 pm A Note to You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Jun 6 **Wagner's Siegfried Idyll** Nadeau traces certain motives in the "Idyll" to their origins in the music drama "Siegfried."

Jun 13 **Groot Concertos** Nadeau considers Brahms' Piano Concerto No. 2, Op. 83.

Jun 20 **First Chair Host** Nadeau examines the role of various instruments and players in a major concert orchestra, with guest Doriot Anthony Dwyer, principal flute with the Boston Symphony.

Jun 27 **Debussy's "La Mer"** Nadeau analyzes and compares "La Mer" with other pieces expressing the might and drama of the ocean by such composers as Rimsky-Korsakov and Mendelssohn.

4:00 pm Duke Ellington Is Forever

An exploration of jazz legend Duke Ellington and his music through conversations with his former musicians, contemporaries, friends and associates. The 13-part series also includes

over 100 Ellington and/or Billy Strayhorn compositions and 60 guest artists who discuss their personal and professional associations with Ellington.

Jun 6 Guests include Clark Terry, Ernestine Anderson and Earl Hines.

Jun 13 Recordings by the Duke Ellington Septet of "Everything But You" and "Creole Blues."

Jun 20 Ray Brown, Dizzy Gillespie and Kenny Burrell remember their work with Ellington.

Jun 27 Mercer Ellington relates his father's influence on his own compositions, plus recordings of "Prelude to a Kiss" and "Layin' on Mellow" by the Duke Ellington Orchestra.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Jun 6 KHACHATURIAN: Piano Sonata

Jun 13 BORODIN: Symphony No. 1
in E-flat

Jun 20 MOZART: Piano Sonata in C

Jun 27 BRUCKNER: Symphony No. 9
in D minor

9:00 pm Vintage Radio

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

9:30 pm Lord Peter Wimsey

A new adventure takes the inimitable British sleuth into the rarefied world of advertising to investigate a mysterious death, in "Murder Must Advertise."

Jun 6 Sudden Death of a Man in Dress Clothes Suspecting Pym's is a front for drug smuggling, Lord Peter believes the murder is an inside job.

Jun 13 Appropriate Exit of an Unskilled Murderer Caught in his own deceitful web, the killer confesses to Lord Peter—who offers him a surprising choice. **This program concludes "Murder Must Advertise."**

Lord Peter is off to Scotland where an artists' colony is the backdrop for deadly mischief, in "Five Red Herrings."

Jun 20 The Body in the Burn The sudden death of a resident brute in an artists' community appears to be accidental, but Lord Peter suspects foul play.

Jun 27 Disappearances Lord Peter discovers that six artists have strong motives for murder—and the elimination process begins.

10:00 pm Post Meridian

2:00 am Sign-Off

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THURSDAY

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6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am Voronation Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10:00 am First Concert

Jun 7 TCHAIKOVSKY: Symphony No. 4 in F minor

Jun 14 TURINA: Danzas Fantasticas

Jun 21 LISZT: "Dante" Sonata

Jun 28 VIVALDI: Cello Concerto in A minor (RV 418)

12:00 n KSOR News

2:00 pm Music from Europa

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass

Jun 7 Sigiswald Kuijken conducts the 1762 version of Gluck's opera "Orfeo ed Euridice," featuring La Petite Bande, the Collegium Vocale of Ghent, counter-tenor Rene Jakobs and soprano Marianne Kweksilber.

Jun 14 Neville Marriner conducts the Stuttgart Radio Symphony Orchestra in works by Mozart and Bruch, as well as Nielsen's Symphony No. 4, "The Inextinguishable."

Jun 21 Bernard Klee conducts the Berlin Radio Symphony Orchestra in Schoenberg's oratorio "Jacobs Ladder" and excerpts from Mozart's Requiem, featuring soprano Catherine Gayer and tenor Dietrich Fischer-Dieskau.



Commentary by Frank Deford of Sports Illustrated is heard on Morning Edition at 6 am

Jun 28 Jan Stulen conducts the Netherlands Radio Symphony Orchestra and Radio Chorus in works by Rudi Stephen, Max Reger and Beethoven.

4:00 pm Now Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Acquisition funded by Golden Mean Bookstore of Ashland.

Local transmission funded by a grant from Doctors Marc Heller of the Siskiyou Clinic, Ashland, and John Hurd of the Hurd Chiropractic Center, Klamath Falls.

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Jun 7 Awake, Aware and Alive
Charles Tart is a professor of psychology at U.C. Davis and author of several books and articles on the psychology of consciousness. In this program he discusses the differences between "churchianity" and personal spirituality, between conditioned goodness and real moral behavior, and between conformity and real sanity.

Jun 14 On the Trail of the Hundredth Monkey A special documentary program featuring Dr. Rupert Sheldrake, the British biologist whose controversial book, "A New Science of Life," proposes a nonmaterial basis for heredity, instinct, mind and memory. This program answers many of the most frequently-asked questions about Sheldrake's ideas and describes recent experiments which appear to validate his theory.

Jun 21 Myth as Metaphor A conversation with Joseph Campbell, internationally known scholar, author and lecturer in mythology, who is still going strong at 80.

Jun 28 Green Politics: The Global Promises A new political movement is achieving electoral victories in Europe using ideals and strategies from U.S. citizen's movements. Fritjof Capra and Charlene, authors of *Green Politics*, probe the holistic philosophy and actions of the Green parties with an eye toward applying these principles in American politics.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

- Jun 7** MOZART: Symphony No. 28 in C
- Jun 14** PISTON: Partita
- Jun 21** RIMSKY-KORSAKOV: Scheherazade
- Jun 28** TELEMAN: Overture in A minor

9:00 pm Chautauqual

Former *Talk Story* host Lawson Inada, and Barry Kraft, Hilary Tate and Shirley Patton of the Oregon Shakespearean Festival combine their creative talents for this program. Each will host an excursion into the literary arts featuring some known and some not-so-well-known authors.

9:30 pm New Letters on the Air

This program, produced at the University of Missouri, Kansas City, by New Letters Magazine, talks with poets, artists, and writers, with readings of their works.

Jun 7 James Schoville, discusses his work and reads from *from The American Fantasies: Collected Poems 1945-1981*. (Swallow Press)

Jun 14 Ralph Sallsbury, Oregon poet, talks with fellow Native American poet, Joseph Bruchac, & reads from his *Going To The Water, based on Chorokoo ritual and prayers*.

Jun 21 Maureen Froly, who spent her youth in Turkey, reads from her new novel, *The Life of the Party*.

Jun 28 Lucien Stryk, an Illinois poet, Zen poetry translator, and Asian literature expert, reads from his own poetry.

10:00 pm P.M. Preview: Possible Musics

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

11:30 pm Post Midian

2:00 am Sign-Off

Special Series Beginning June 21

7:30 pm Ashland City Band Live from the Butler Bandshell in Ashland's Lithia Park, the Ashland City Band performs marches, show tunes, classics and popular music under the direction of Raoul Maddox.

Funding for production of the live broadcast series of the 1984 concerts is provided by the Ashland Hills Inn, and The Daily Tidings.



FRIDAY

** by date denotes composers birthdate*

6:00 am Morning Edition

7:00 am Anti Mordlun

9:45 am BBC Report

10:00 am First Concert

Jun 1 SAINT-SAENS: Piano Concerto No. 2 in G minor

Jun 8 SCHUMANN: Piano Quintet in E-flat

Jun 15 GRIEG: Peer Gynt (Incidental music)

Jun 22 IVES: Three Places in New England

Jun 29 LISZT: Piano Concerto No. 2 in A



Camille Saint-Saens in 1907

12:00 n KSOR News

2:00 pm International Festival

Jun 1 Pianist Jorge Bolet plays a program of Beethoven, Liszt and Chopin.

Jun 8 The music of Gyorgy Ligeti is performed by members of the Stuttgart Radio Symphony Orchestra and Stuttgart Schola Cantorum, with Elisabeth Chojnacka, harpsichord; Eckart Besch, piano; Saschko Gawriloff, violin; and Hermann Baumann, horn.

Jun 15 Verdi's "Requiem Mass" is performed by the West German Radio and South German Radio Choruses, Stuttgart Radio Symphony Orchestra, soprano Gabriela Benackova, mezzo-soprano Brigitte Fassbaender, tenor Keith Lewis, and bass Kurt Rydl.



Pianist Jorge Bolet at 2 pm on June 1

Jun 22 The Berlin Radio Symphony Orchestra, conducted by Riccardo Chailly, performs Bernstein's "Candide" Overture; Gershwin's "Rhapsody in Blue" (version for two pianos and orchestra), with soloists Katja and Marielle Labeque; and Tchaikovsky's Symphony No. 5 in E minor, Op. 64.

Jun 29 The Drottningholm Baroque Ensemble, Friedemann Immer Trumpet Ensemble, soprano Mari Anne Haggander, contralto Kaja Borris, tenor Heiner Hopfner, and bass Harry van der Kamp, perform Charpentier's "Te Deum" in D; Rameau's Psalm 84, "Quam Dilecta Tabernacula"; and Bach's "Magnificat" in D, BWV-243.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Jun 1 Patti Brown, who first gained fame with the Quincy Jones Big Band, plays her unique arrangements of "Giant Steps" and the Swahili love song "Oh My Darling, How I Love You."

Jun 8 Duke Jordan recalls the early days

of bebop as he solos in "I Should Care" and his own composition "Two Loves," then duets with McPartland in "Groovin' High (Whispering)."

Jun 15 Oscar Peterson demonstrates his legendary technique in "Old Folks" and "Emily," and plays duets with McPartland of "Falling in Love With Love" and "Cottontail."

Jun 22 Keyboardist Barry Harris solos on "It Could Happen to You" and "I Love Lucy."

Jun 29 The melodic touch of Sir Roland Hanna comes to life as he solos in "Limehouse Blues," and joins McPartland for duets of "While We're Young" and "Chelsea Brides."

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Jun 1 STRAVINSKY: Concerto for Two Pianos

Jun 8 BRAHMS: Clarinet Quintet in B minor

Jun 15 GRIEG: Four Norwegian Dances

Jun 22 YSAYE: Sonata No. 1 in G minor for Solo Violin

Jun 29 BEETHOVEN: Piano Concerto No. 1 in C

8:00 pm New York Philharmonic

Jun 1 Zubin Mehta conducts Haydn's Symphony No. 104 in D, "London"; Berg's Three Pieces for Orchestra; and Brahms' Violin Concerto in D, Op. 77, with soloist Glenn Dicterow.

Jun 8 Arthur Weisberg guest conducts the world premieres of Fred Lerdahl's "Chords" (revised version), and Leonard Roseman's "Foci I" (revised version). Other works include John Harbison's Violin Concerto, with soloist Charles Rex; and Donald Martino's Triple Concerto for Clarinet, Bass Clarinet and Contrabass Clarinet, conducted by Harvey Sollberger, with clarinetist Anand Devendra, bass-clarinetist Dennis Smylie, and contrabass clarinetist Les Thimmig.

Jun 15 Guest Kurt Sanderling conducts Mahler's Symphony No. 10 (Revised Dereck Cooke performing version).

Jun 22 Violinist Shlomo Mintz is featured in Prokofiev's Violin Concerto No. 1 in D for Violin, Op. 63. Other works include Mussorgsky-Shostakovich's Prelude to "Khovanschina," and Schubert's Symphony No. 9 in C major, "The Great," D. 944. Kurt Sanderling conducts.

Jun 29 Zubin Mehta conducts Vivaldi's Concerto for Flute and Violin, P. 281, with flutist Renee Siebert and violinist Carol Webb; Liszt's Piano Concerto No. 1 in E-flat, with soloist Ken Noda; and Strauss' "Ein Heldenleben," Op. 40.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Weekend Jazz

2:00 am Sign-Off

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SATURDAY

* by date denotes composers birthdate

7:00 am Ante Mordlan

9:45 am Parents, Taxpayers and Schools
Dwight Roper is your host.

10:00 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Jun 2 Basie Combos Small group recordings by the Count Basie Band, featuring the late Count and some of his top players on such songs as "Shoe Shine Swing," "Royal Garden Blues," and "I Never Knew."

Jun 9 One More Time Woody Herman plays three versions of "Wild Root" and Satchmo three of "Everybody Loves My Baby."

Jun 16 Bunny Berigan's Big Band A sampling of recordings from the big band led by one of the greatest trumpeters in jazz.

Jun 23 Piano Showpieces Specialties by James P. Johnson, Fats Waller, Willie "The Lion" Smith and other top pianists.

Jun 30 Extended Recordings Complete versions of Slim Gaillard's "Opera in Vout" and "Overture to a Jam Session" by Duke Ellington.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

11:00 am Lyric Opera of Chicago

National underwriting by Beatrice Foods

Jun 2 La Cenerentola by Gioacchino Rossini is conducted by Gabriele Ferro, with Agnes Baltsa as Cenerentola, Rockwell Blake as Don Ramiro, Claudio Desderi as Don Magnifico, and Timothy Holden as Dandini. (Ends 2:15 pm)

Jun 9 Manon by Jules Massenet is conducted by Julius Rudel, with Renata Scotto as Manon Lescaut, Alfredo Kraus as Chevalier des Grieux, Paolo Washington as Count des Grieux, Alan Titus as Lescaut, Nico Castel as Guillot de Morfontaine, and Edward Crafts as de Bretigny. (Ends 2:20 pm)

11:00 am The Washington Opera

Jun 16 Così Fan Tutte by Mozart is conducted by Daniel Barenboim, with David Kuebler, Stephen Dickson, Katherine Ciesinski and Janet Perry. (Ends 2:00 pm)

11:00 am The Dallas Opera

Jun 23 Romeo and Juliette by Charles Gounod is conducted by Nicola Rescigno, with Alfredo Kraus as Romeo, and Jeannette Pilou as Juliette. (Ends 2:15 pm)

Jun 30 Madame Butterfly by Giacomo Puccini is conducted by Nicola Rescigno. (Ends 2:15 pm)



Rossini's "La Cenerentola" and Massenet's "Manon" performed by the Lyric Opera of Chicago
Local broadcast of opera made possible with funds from Sun Studs, Inc. of Roseburg

3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

Jun 2 Arlie Hochschild discusses her book, "The Managed Heart," an exploration of the world of airline flight assistants.

Jun 9 A conversation with rock critic Dave Marsh, author of "The New Rolling Stone Record Guide."

Jun 16 Studs reads three stories dealing with loneliness: "Heartache" by Anton Chekhov; "Hands" by Sherwood Anderson; and "A Rose for Emily" by William Faulkner.

Jun 23 John Egerton talks about his book, "Generations," the recollections of a 102-year-old man.

Jun 30 Guest to be announced.

4:00 pm Siskiyou Music Hall

Jun 2 ELGAR: Symphony No. 2

Jun 9 DEBUSSY: Images
for Orchestra

Jun 16 BRIDGE: Piano Quintet

Jun 23 TIPPETT: Concerto for Violin,
Viola and Cello

Jun 30 RACHMANINOFF: Piano
Concerto No. 3 in D minor

6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass. Hosted by John Steffen

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm Jazz Alive!

Recorded live wherever jazz is performed in the United States and abroad.

Jun 2 Host Billy Taylor joins with other acclaimed jazz pianists in a tribute to Art Tatum.

Jun 9 Pianist-composer Ben Sidran hosts performances from the 1982 Kool Jazz Festival, by Grammy winner Wynton Marsalis and a Benny Goodman reunion featuring three members of the original quartet.

Jun 16 Ben Sidran hosts the Great Quartet featuring pianist McCoy Tyner, trumpeter Freddie Hubbard, bassist Ron Carter and drummer Elvin Jones from the 1982 Kool Jazz Festival.

Jun 23 Ben Sidran hosts Stan Getz, Buddy Tate and others from the 1982 Kool Jazz Festival in a tribute to the late tenor saxophonist Lester Young.

Jun 30 Ben Sidran hosts the Stan Getz Quartet and jazz organist Dick Hyman in performances from the 1982 Kool Jazz Festival.

12:00 m Weekend Jazz

2:00 am Sign-Off

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Mt. Avenue Berry Jam, Ashland
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Russell Myers, Cartoonist, Grants Pass
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Northwest Canoe Outfitters, Ashland
On Broadway Theater, Coos Bay
Original Pepperoni Frizzbee Factory,
Medford
Ousterhout Vineyard, Eagle Point
Paul Bunyan Burlwood Gallery, Ashland
Elva Paulson, Artist, Roseburg
Pear Blossom Pottery, Talent
Pegasus Carriage Company, Talent
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John Steffen, Musician, Ashland
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Ashland
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Siskiyou Country Journal, Cave Junction
Siskiyou Heating & Air Conditioning,
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South Coast Naturapathic Center, Bandon
Southern Oregon Pottery & Supply Co.,
Talent
Ann Staley, Ashland
Gwen Stone, Artist, Montague
Stoneware Designs, Ashland
Carlyle Stout, Attorney, Medford
Sunergi, Medford
Sunshine Garden Service, Grants Pass
Takilma Forge & Wagon Works,
Cave Junction
Hilary Tate, Ashland

Leslie Tennyson, Artist, Medford
SOSC Dept. of Theatre Arts, Ashland
Ted Loftus Landscaping, Ashland
Dave Vaagen, Klamath Falls
Velvet Teasel Pottery, Coos Bay
Visionary Mountain Day Care, Ashland
Gerda M. Waters Perpetual Calendar,
North Bend
Dave Weitl, Carpenter, Bandon
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Anonymous Psychologist, Medford
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Lois Wilson, Eagle Point
World Book, Myra Thompson, Ashland
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The Model Classroom at SOSC gives prospective teachers a chance to test their teaching skills on local youngsters. Computer technology is now utilized in the classroom as a teaching aid. The need for teachers in the future is being met by a responsive education department at SOSC.



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Early Renunciation

We give you this early spring
while we peer up
all winter still trying
administration of the sky

This is your time
for shining yellow green
we only can remember
glancing down
each spring about this time
thanks this year to you

Some other day you may find out
moss and grass are childhood
friends and going
upward stiffens late complexions
in an overgrowth

That time of course
must have its own rewards

But for today hold on
just a little while
you touch the tender
we no longer cash

We are standing straight
barren branches
letting down a sunlight
and a shower
knowing now to make
a bit of room for you

-Erland Anderson

Feux D'Artifice

Lights—

green, red, violet, white, blue—
 shine in the north sky,
open their dazzling eyes
 in wide circles
then, failing to dilate further,
 fall back into darkness.

Sounds

come to us later—
 the snorting of cannon fire
or the hissing and fuming of dragons
 speaking to distant hills.

Standing here in the night,
we keep warm by our own fires,
 feux d'artifice,
insatiable desires
 for vaster worlds—
the bloom of our flesh,
 our noisy empires,
the explosion and sigh of fictions, planets,
 the darkening stars.

July, 1976

Erland Anderson is a professor of English and American literature and has taught for over ten years in Washington, Hawaii, Oregon and Spain. He began writing poems in the journals he kept with his writing classes. Most recently his poems and translations have appeared in such magazines as *The Greenfield Review*, *International Poetry Review*, *Portland Review*, *Poetry/L.A.*, *Mr. Cogito*

and *The New Renaissance*. He has published two limited editions of his work: *Piedras* (1978) and *A Hollow of Waves* (1983), and after arriving last September to teach at Southern Oregon State College, he convened a poetry-writing workshop during the winter quarter and appeared several times on Lawson Inada's "Talk Story" over KSOR. Anderson's poems published here are from his two books.

An Adopted Story '45-'46

I can only guess what happened:
a young man sailed home from war
and was released from service.

It was VJ Day or a week or so
after—a month gone by since
the blast at Hiroshima. Maybe

that man had written to a woman
back home, thinking their love
unwounded. In any case, what

better way to celebrate than to
conceive a child, making a baby
boom—or, more likely, that was

the farthest from their minds.
What followed (however) had its
own momentum and wouldn't quiet

down—so many possibilities for
error, why a child turned out
unwanted except by other parents

listening to a cry.

-Erland Anderson

Typewritten, double-spaced manuscripts,
accompanied by a biographical note and a
stamped self-addressed envelope, should be sent
to Vince & Patty Wixon, c/o KSOR GUIDE,
1250 Siskiyou Blvd., Ashland, OR. Please allow
two to four weeks for reply.

We encourage local authors to submit original
prose and poetry for publication in the GUIDE.
We ask that you submit no more than four
poems at one time, with no poem longer than
100 lines, and prose of up to 1,500 words. Prose
can be fiction, anecdotal or personal experience.

The Fly

What frightened you
was what they made you
think you didn't want

to see. The man covered
with black cloth carried
your attention in his

furtive movements. When
his wife brought him gruel
at the door, the man jerked

it in with his only human
arm. And the camera caught
the wife as she listened

for the slurp. So much
for scientific experiments
gone wrong. the fly in the

works. You missed the con-
fusion: a big half-man-half-
fly and a tiny, buzzing thing

with a squeaky voice. No
scream you heard could
release the long affliction.

Squeezed in a vise, some-
thing lurked home with you
that night, flashing back

to every facet of
an eye you finally saw
so garishly exposed.

-Erland Anderson

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and Noon

1 Plays, "Troilus and Cressida," "London Assurance," "Hay Fever," "Translations," and "Cat on a Hot Tin Roof," presented by the Oregon Shakespearean Festival, **Ashland**. For schedules & ticket information contact the Festival Box Office at (503) 482-4331

Annual SOSC Student Art Exhibit, mixed-media. Stevenson Union Gallery, Southern Oregon State College, **Ashland**. (503) 482-6465

Choral Concert. 8 pm. Music Recital Hall, Southern Oregon State College, **Ashland**. (503) 482-6101

thru 2 **Exhibit, Don Bester Retrospective**, Paintings, drawings & sculpture with a space theme; and Sculpture by Lucius Upshaw. Grants Pass Museum of Art, Riverside Park, **Grants Pass**. Hours: Tues-Sat, Noon-4 pm. (503) 479-3290

thru 2 **Play, "Intimate Frenzy,"** by Bradford O'Neil, about a neurotic woman, her mute sister and a salesman. 8 pm. New Playwrights' Theatre, 295 E. Main, Suite 5, **Ashland**. (503) 482-9236.

thru 3 **Southern Oregon Quilt Show**. Umpqua Valley Arts Center, 1624 W. Harvard Ave., **Roseburg**. (503) 672-2532

1 thru 8 **Exhibit, "Visual Images."** Paintings, drawings & sculptures by **William Snowman**. **SOSC Central Art Gallery, Ashland**. Hours 8:30 am-4:30 pm. (503) 482-6386

thru 15 **Exhibit, Oregon Watercolors**. Art Gallery, Oregon Institute of Technology, **Klamath Falls**. Hours: Mon-Fri, 8 am-5 pm. (503) 882-6321, ext. 431

and 2; 8-9; 15-16 **Play, "Crimes of the Heart,"** by Beth Henley, Pulitzer Prize winning drama of an odd reunion of three sisters in a small Mississippi town. 8 pm. On Broadway Theater, 226 South Broadway, **Coos Bay**. (503) 269-2501 or 267-4915

thru 30 **Grand Re-opening featuring Gallery artists.** Paintings, prints, drawings, porcelain, pottery, and sculpture. **Hanson Howard Galleries, 505 Siskiyou Blvd., Ashland**. Hours: Tues-Sun, 10 am-6 pm. (503) 488-2562

2 **Dance Unlimited**. 7:30 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg**. (503) 440-4600

thru 29 **1983 Juried Exhibition of Fine Art**. Opening reception June 2, 5-7 pm. Coos Arts Museum, 515 Market Ave., **Coos Bay**. (503) 267-3901

4 **Southern Oregon Photographic Association Meeting.** Photo program. 7:30 pm. BLM Bldg., 3040 Biddle Rd., **Medford.** (503) 779-8421

11, 18 & 25 Jefferson Acoustic Music Makers (JAMM) Meeting. JAMM promotes a broad music spectrum of acoustic instruments and welcomes those interested to come to JAMM sessions and concerts. 7:30 pm. Drydock Restaurant, 1012 Main St. **Klamath Falls.** Contact David Lee at (503) 882-3499 or write: JAMM, c/o 1803 Avalon, Klamath Falls 97601

5 **Arts & Crafts Deadline.** Postmark deadline for application to 7th Annual Medford Arts Commission Summer Festival to be juried for exhibit and sales Festival in August. Submit 3 color slides of work and application. Works may be delivered to Jackson Cottage at W. McAndrews Road and Columbus Street, Medford, on June 9. Call for details and form. (503) 772-9986

5 **and 8 Play Preview, *The Taming of the Shrew*,** (see details at 12th) 8:30 pm, Elizabethan Stage, Oregon Shakespearean Festival, **Ashland.** (503) 482-4331

6 **and 9 Play Preview; *Henry VIII*,** (see details at 13th) 8:30 pm, Elizabethan Stage, Oregon Shakespearean Festival, **Ashland.** (503) 482-4331

thru 16 **Rental/Sales Show.** Rogue Gallery, 40 S. Bartlett, **Medford.** Hours: Mon-Fri, 10 am-5 pm; Sat 10 am-4 pm. (503) 772-8118

7 **and 10 Play Preview; *The Winter's Tale*,** 8:30 pm, (see details at 14th) Elizabethan Stage, Oregon Shakespearean Festival, **Ashland.** (503) 482-4331

8 **and 9; 15-16 Play, "Crimes of the Heart."** 8 pm. On Broadway Theater, 226 South Broadway, **Coos Bay.** (503) 269-2501 or 267-4915

thru July 3, **Exhibit, Tiles** by local clay artists. Lithia Creek Arts, 49 N. Main on the Plaza, **Ashland.** (503) 488-1028

10 **Concert, High Mountain Ramblers,** bluegrass. 12:30-3 pm. Siskiyou Vineyards Wine Festival, **Cave Junction.** (503) 592-3727

Concert, Peanuts Hucko and others at a Southern Oregon Traditional Jazz Society session. 2-7 pm. Ashland Hills Inn, **Ashland.**

thru 30 **Exhibit, "Tree in Art."** Umpqua Valley Arts Center Gallery, 1624 W. Harvard Ave., **Roseburg.** (503) 672-2532

12 **Play, *The Taming of the Shrew*,** opening on the outdoor Elizabethan stage and continuing throughout the summer season. Presented by the Oregon Shakespearean Festival, **Ashland.** For schedules & ticket information contact the Festival Box Office at (503) 482-4331

13 **Play, *Henry VIII*,** opening on the outdoor Elizabethan stage and continuing throughout the summer season. Presented by the Oregon Shakespearean Festival, **Ashland.** (503) 482-4331

14 **Play, *A Winter's Tale*,** opening on the outdoor Elizabethan stage and continuing throughout the summer season. Presented by the Oregon Shakespearean Festival, **Ashland.** (503) 482-4331

15 **Artists-In-Education**
Deadline. Applications invited from professional artists for Artists-In-Education program in Douglas County. One-two week residencies for 1984-85 school year. Contact Umpqua Valley Arts Association for information & applications.
1624 W. Harvard, P.O. Box 1542, Roseburg, OR 97470.
(503) 672-2532

15 and 16 **Recital, Chitwood School of Dance.** 8 pm. Jacoby Auditorium, Umpqua Community College, Roseburg.
(503) 440-4600

and 16 **Play, "Crimes of the Heart."** 8 pm. On Broadway Theater, 226 South Broadway, Coos Bay. (503) 269-2501 or 267-4915

18 thru 22 **Watercolor Workshop,** Morris Shubin instructs; call for registration information. Rogue Gallery, 40 S. Bartlett, Medford. Hours: Mon-Fri, 10 am-5pm; Sat 10 am-4 pm. (503) 772-8118

22 thru July 21 **Exhibit, Monoprints by French artist Francoise Monnier.** Reception Saturday, June 23, 1-4 pm. On the Wall Gallery, 217 E. Main, Medford. (503) 773-1012

23 thru July 7 **Exhibit, Josephine County PTA Show,** featuring art by children. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503) 479-3290

25 thru 29 **Artists-in-Schools classes.** "Clay for Kids" with Jill Weiss; "Exploring Different Media" with Marilyn Briggs; and "Drawing Things You See" with Jan Schmitz. Call about registration. Rogue Gallery, 40 S. Bartlett, Medford. Hours: Mon-Fri, 10 am-5 pm; Sat 10 am-4 pm. (503) 772-8118

27 29 & 30 **6th Annual Britt Jazz Festival.** Presented by the Peter Britt Gardens Music and Arts Festival Association. Britt Pavilion, Jacksonville. For more information and tickets call (503) 773-6077

29 **Play, "Seascape With Sharks and Dancer"** by Don Nigro opens in the Black Swan Theater and continues throughout the summer season. Presented by the Oregon Shakespearean Festival, Ashland. For schedules & ticket information contact the Festival Box Office at (503) 482-4331

30 and July 1 **16th Annual Umpqua Valley Arts Festival,** held on the park grounds surrounding the Umpqua Valley Arts Center, 1624 W. Harvard, Roseburg. For more information call (503) 672-2532

Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of the month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events, KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

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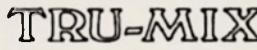
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